UOT 78

Konul Ahmadova
Baku Musical Academy
(Azerbaijan)
konul_ahmedova@bk.ru

MAMED QULIYEV: "LOOK IN THE MIRROR" OR SATIRE IN MUSICAL LANGUAGE

Abstract. For the first time, the article analyzes the composition "Look in the Mirror" from M. Quliyev's "Triptych" for bass and piano, and explores ways to translate a satirical theme into music. The philosophical meaning of the vocal miniature stems from the original unity of poetry and music and is reflected in the form, texture, rhythm, harmony and other components of the song. The composer uses various means to create a satirical text by A. Salakhzade in music – an organ point, "secret and overt" dissonances, repetitions, juxtaposition and contrasting of the vocal part and accompaniment, emphasizing certain poetic sentences with melodic and harmonic means. Using these and other means of musical expression, the composer interprets the satirical content of the poetic text in his own way.

Key woords: satire, vocal work, dissonance, poetry, text, language of music

Introduction.Introduction. Satirical songs are a valuable part of Azerbaijani vocal music. Every comic idea expressed in music genres ensures the concreteness of content. Our composers of various generations "revive" satire in music by poetic text and new expressions. Composer's peculiar writings style, melodic, rhythmic, harmonic, texture features reflect in satirical songs, as in every work. However, there are also certain typological features besides different aspects.

When we say satirical songs, firstly we remember vocal miniatures written to Mirza Alakbar Sabir's words. We can give examples such as Jahangir Jahangirov's "Don't speak, don't talk", Hokuma Najafov's "Let my native people be plundered – what do I care" [2, p. 45], Zakir Baghirov's "I don't send him to school" [5, p. 117], etc. A comprehensive analysis of these works is reflected in our previous articles, therefore, taking into account their

specific results, we focus on the vocal miniature *"Look in the Mirror" of Mammad"* Guliyev's *"Triptych"* composed for bass and piano and to poet Alakbar Salahzadeh's words.

The interpretation of the main material. One of the most talented poets is Honored Art Worker A.Salahzadeh in modern Azerbaijani literature. M.Guliyev has skillfully addressed his works distinguished by a wide range of themes, especially his satirical poem "Look in the Mirror, Mirror" [4, p. 120] and he was able to clarify all its philosophical depths by the language of music.

While describing A.Salahzadeh's works, we remember the great Russian writer L.N.Tolstoy's idea in his diary: "Poetry is a flame that burns in the human heart. This flame burns, warms and lightens. There are people who feel the fire, others feel warm, the thirds feel only light, but the fourths don't see even the light.

They are masses, judgments of poets; they feel neither fire nor warm, they see only the light. It seems to them that the aim of poetry is only to shine.

… But regardless of himself, a true poet burns with heartache and burns others…" [1, p. 76].

One of the most important aspects that form a person's personality - honesty, desire and claim for justice, struggle against lies and denial of it are reflected in the interesting poem that M.Guliyev addressed. Anxiety, emotion, deep philosophical content that were written with heartache reflect universal ideas.

If we look at the poet's books, we see that "Fur", "There", "Slide", "Fame", "Chorus of crows", "Like an Ashug", "Grass", "Mirrors", etc. are included in chapters such as "Look in the Mirror, Mirror" [4, p. 109], "Mirrors" [3, p.92]. They show human actions and character by obvious or roundabout way, describe people's relations to each other, not their external but their inner world. It is interesting that "the magic", charm ofpoems for the readers are in their antinomy.

M.Guliyev embraces the heartache in the poem "Look in the Mirror, Mirror", which was written in 1984 by A.Salahzadeh, in his vocal work with all the complexity.

The composition with the same name, which was written for bass and piano, is in *Allegretto* beat, *D-flat major*, 6/8 time. The vocal and instrumental miniature was written in complex 3-part (ABA) form.

The satirical moments are felt clearly in "music language" of the work.

First of all "secret" dissonance, repetition, simple melody makes smooth, "soft" sense of humor parallel with a clear sound of the accompaniment in the major key. But the upward direction of the melody, repetitive motives, leaps intensify the accompaniment and lead it to sound in acute dissonance. They can also be characterized as the result of increase of "soft" dissonances starting from the first beats. The composer achieves the unity of music with the content of the poem with great skill and the listener hears clearly the satire.

The song begins with accompaniment of piano. The first bar, which is begun with keynote sound, continues with the tones included in the D_9 accord of *G-flat* major. We hear *D-flat* major sound in the next bar, exactly the accompaniment in the second bar sounds consistently during eight bars.

The sounds of S – II – VI accords are heard in the third bar. Then the composer presents a slightly altered texture accompaniment in *G-flat major* and *C-flat major* modes in upward direction of x4 interval. Then, as if *D* and enharmonic S^h (fis, a, cis=ges, bes, des) sound of *A-flat minor* mode ends this development in organ sound of keynote in *D-flat major*.

The sharp dissonance of *D-flat major* accords on the organ point and homophonic-harmonic texture with accord structure that are added to the work "emphasize" the irony, satire and are also reflected in the vocal part. Thus, the repetition of word indicated laugh ("ha ha…") with conventional notes and the accord of D-flat major $VII7^{-3-5+7}$ that is played in the end emphasize as if the grotesque as being the acutest dissonance accord in the work. The repetition of the last words ("Hey look") doesn't end with a laugh expression ("ha ha…") in the vocal part. After playing the main idea of the song – "look in the mirror" with conventional notes, the last acutest dissonance accord is repeated once more and the first part ends. But there is no "border" between the parts. The bars that follow the acute accord, which serve to create grotesque character world, complete the 1st part (A) and as if become the beginning of the 2nd part (C). So, the texture of this part is based on the previous organ accompaniment.

The accompaniment that is repeated with horrible parallel fifths on dissonance notes (five diesis intensifies the dissonance more) in the middle part (B) (a b c. a1 (according to sameness of texture) b d b1), which begins in *B-flat minor* mode, ensures a clear emphasis of "heavy" melodic line in the vocal part. Grouping the accompaniment with vocal part contradicts the previous musical "idea". Although it distracts the listener from the "horrible" accompaniment, the repetition of the phase "if you lie, look in the mirror,

mirror" in the vocal part and in the high range makes tension. Exactly, this phase as the main idea of the 2nd part subordinates its form structure. B-flat minor sounds as melodic, then natural in the left hand, but it sounds as natural, then harmonic in the right hand in the accompaniment of the idea. The parallel development of the accompaniment with ninth interval is heard in four bars. The composer gives melodic sound of *B-flat minor* mode in the vocal part. Although *B-flat minor* is harmonic in the next bar, b enters incompleteness in a natural bar (2 bars). The words of the vocal part are changed in the repetitive second bar. The main idea sounds with *sf* in *A-flat major* in high range, as if it emphasizes that this idea is never forgotten. The repetition of the word "look" with accord structured accompaniment in the same elevation represents the satire with all its "nudity". The composer gives *D-flat major*$_7$ accord on *D* sound in *A-flat major* mode. The rhythmic grouping of the new textured accompaniment and vocal part that enter in the work creates some "lightness", as if it expresses that the main idea has been forgotten and intensifies the development. The new wave begins in *A-flat minor* mode, which sounds in protest of the "forgotten" idea. The vocal part that is based on the repetition of keynote sound, and natural tone series of suitable moment, the accompaniment on the basis of t_{35} express the satire brightly. The composer "refuses" to say the main idea of the work with these repetitions, although he sounds a new sentence ("Tell us, too, when grey mixes with blue"), he completes it with conventional notes, as if he shows that he doesn't want to convey the idea of music. Then the sentence ("Tell us, too, when grey mixes with blue") is repeated again and new mode (*B-flat minor*), texture, the sounding of the accompaniment in the high range are heard at this time. The composer returns to the 1st part, repeats again the grouping in the vocal part of the main idea. As if this return is the confirmation of what we said earlier. But the composer "unites" the accompaniment unlike the vocal part. So, although the grouping of the right hand happened as in the 1st part in the accompaniment, the left hand is based on the accord structured texture of the 1st part. And so we see how the satire of the work is presented with sensitivity and precision.

The dissonance structured instrumental part that accompanied the vocal part is harmony with it. The sounding of *D* is heard in the right hand, the sounding of *T* and S^4 is heard in the left hand. Completing this part with repetitive phase "from grey to blue" on this intense accompaniment is not accidental. By completing the part not with the main idea, but with the emphasized idea in the "refused" part the composer states that there are still

those who have not heard the struggle and are not tired of lying. That is, the 1st section of the middle part is completed with this phase:

When it becomes pale,

Turn your face to the mirror.

As if there is a certain hope in these words, because "the pale blue" is already returning to its color. We cannot feel it clearly in "the language of music". However, when we listen carefully, we hear it, even if it is "secret"; the same sounding of bass sound of the accompaniment and the vocal part express hope. The parallel sevenths that are set on esk_{12}, esk_{12}, esk_{12}, x_{11} intervals in the accompaniment don't allow this hope to be heard clearly. The fourth bar is repeated again. But esk_{11} (b – es) interval in the last bar is sounded unlike the previous. Si natural confuses the listener, which is also a method of satire. Then harmonic *B-flat minor* accompanies the vocal part, which starts with conventional notes. The main idea of the first section of the 2*nd* part (B) is repeated briefly after repetitive accompaniment. The composer returns to the initial sentence (It becomes pale) of the part by shortening the main idea. It is different from the previous worried, terrible sounding. But the sentence ("When it becomes pale, turn your face to the mirror.") wears completely new "appearance" in chromatic *E-flat major* gamma, as if it tries to destroy the hope in the words. The unity of word and music revives people whose words are beautiful, but deeds are ugly. By sounding the same sentences in different ways, the composer also shows that honest people and right ideas are not met correctly, he wants to emphasize that there are fraudful, dishonest people who always try to prevent them. The section (8 bars in the period form) that begins with instrumental opening is completed with the repetition of *DD – D – T* sounds in the vocal part. The e-tone in the accompaniment of the vocal part, which embraces this hesitative sounding, confirms what we said early. It sounds as chromatic gamma and as a protest to the sentence.

The composer sounds the main idea of the middle part in the next section. But for the first time, he introduces this idea in a completely new way. The accompaniment that was set with D_7 and *D-flat major*$_9$ accord sounds in the *D-flat major* mode is similar as the previous section: invariable, dissonance, "rough". But it is less intense with different grouping. The unity of the accompaniment with vocal part creates a humorous mood. However, the tension of the instrumental part embraces the "seriousness" of the satire part in the section. The composer revives the mood, state, personality of those who don't love the truth by "the language of music" with this method. The

repetition of the word "look" in the end is addressed to such people with insistence, demand and it calls them "to see" their reflection not only as face, but also their inner world, thoughts and deeds.

The main idea returns back again, but it is heard only in the high range unlike the 1st part. This sounding brings both a call and a protest with a new accompaniment to the work, it also completes a complex development line of the middle part. This diversity is "achieved" by the unity of the vocal part with accompaniment and the tonal sequence of the parallel part. Although the composer presents the main idea as in the high range, its tonal attitude is completely new. Thus, although the main idea that is sounded only in the *B-flat minor* mode in the previous part is the same melody in this part, it is sounded in *B-flat minor* and *H-flat minor* modes. The various harmonies of the melody, the tonal relation of the vocal part with instrumental part, the accord structure of the accompaniment in the low and high range, the hearing persistently "hey look" and then phase "look" in the *H-flat minor* mode, its ending in the *B-flat minor* give a reason to say that the work is "a mirror of the satire". The 2nd part completes "secretly" in *B-flat minor* mode (I*II=T, t64=VI64*).

The completion of the 2nd part is also the beginning of the recapitulation as in the 1st part. As if the constantly sounding of all parts and sections during the work says that it is important to struggle constantly against lie, hypocrisy.

Conclusion. The reason for expansion of recapitulation is the repetition of the accord with a new accompaniment, which is set on *T* organ point. It prepares the words that will be sounded at the end of the work and the accords that will be sounded at the same time in "strong" or very distant ranges (for example, sub-contour octave and II octave, contour octave and III octave). The return of the main mode for a moment (T_{35}^{4}) after the intense sounding and the complement of the vocal part with pauses after sounding with conventional notes are reflection of the satire with "the language of music".

"Mirrors" that always "reflect" our true and hidden deeds and thoughts, desires and wishes, but remember us that we make glad, cry and laugh ourselves and show that sometimes our reflection is us, sometimes is others…

… No – friend, acquaintances,
relatives, others.
Don't let anyone reprobate mirrors,
Who hasn't tried, recognized! [3, p.97]
"Look in the mirror" [6, p. 53].

Figures:

REFERENCE:

1. Abdurəhmanova F. Ələkbər Salahzadə poeziyasında bəzi anımlar.// "Qobustan", 2015, №3/168, s.74-76
2. Müasir Azərbaycan bəstəkarı və zaman. Doktorant və gənc tədqiqatçıların elmi konfransının materialları və elmi məqalələr toplusu. B.: Mütərcim, 2019. s.204
3. Salahzadə Ə. Gözlər baxır dünyaya. B.: Yazıçı, 1979, s.122.
4. Salahzadə Ə. Yerimiz bir göyümüz bir. B.:Yazıçı, 1986, s. 192.
5. Uluslararası Muzik ve Dans kongresi. Bildiriler Kitabı. T.: Müzik eğitimi yayınları No.119 Kültür Kitabları Serisi No.34, 2019, s.247.

Notoqrafiya

1. Кулиев М. «Вокальный цикл» - «Контрасты» для баса и фортепиано. Стихи А.Салахзаде. Баку, 1986, с. 174.

Könül Əhmədova (Azərbaycan)

M.Quliyev: "güzgüyə bax" və ya musiqi dili ilə satira

Məqalədə ilk dəfə olaraq M.Quliyevin bas və fortepiano üçün "Triptix" əsərindən "Güzgüyə bax" kompozisiyası təhlil olunur, satirik mövzunun hansı üsul və vasitələrlə musiqidə tətbiq olunduğu araşdırılır. Vokal miniatürün şeir və musiqinin orijinal vəhdətindən yaranan fəlsəfi mənası – forma, faktura, ritm, harmoniya və s. komponentlərində öz əksini tapır. Bəstəkar, Ə.Salahzadənin satirik mətnini musiqidə "canlandırmaq" məqsədi ilə müxtəlif vasitərlərdən istifadə edir - orqan punktlar, "gizli və aşkar" dissonanslar, təkrarlar, vokal partiya ilə müşayiətin qruplaşdırılması və təzadı, müəyyən poetik cümlələrin melodik və harmonik vasitələrlə vurğulanması və s. Bu və başqa musiqi ifadə

vasitələri ilə bəstəkar poetik mətnin satirik məzmunu özünəməxsus şəkildə açıqlamağa nail olur.

Açar sözlər: satira, vokal əsər, dissonans, şeir, güzgülər, mətn, musiqi dili

Кенюль Ахмедова (Азербайджан)

Мамед Кулиев: «Посмотри в зеркало» или сатира музыкальным языком

В статье впервые анализируется композиция «Посмотри в зеркало» из «Триптиха» М.Кулиева для баса и фортепиано, рассматриваются способы воплощения сатирической темы в музыке. Философский смысл вокальной миниатюры проистекает из первоначального единства поэзии и музыки и находит отражение в форме, фактуре, ритме, гармонии и других компонентах песни. Композитор использует различные средства для создания сатирического текста А. Салахзаде в музыке – органный пункт, «тайные и явные» диссонансы, повторы, сопоставление и противопоставление вокальной партии и аккомпанемента, подчеркивание определенных поэтических предложений мелодическими и гармоническими средствами. С помощью этих и других средств музыкальной выразительности композитор по-своему интерпретирует сатирическое содержание поэтического текста.

Ключевые слова: сатира, вокальная работа, диссонанс, текст, язык музыки